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ground, and devours his breakfast. It would be impossible to here enumerate the contributors, from George Inness down to our newest and most athletic of impressionists, R. Cleveland Cox, who aided in making up the exhibition. Of the many more who merit special mention we may name J. Wells Champney, who exhibited a delicious little child's head and a couple of the best outdoor studies in the collection.

The sketches, studies, and pictures of George Wharton Edwards numbered altogether nearly eighty. They were made up of works in oil and water colors, varying from a large and powerful salon picture down to a little sketch not a foot square. The brilliancy and spirit which the artist invests his work with rendered the room a bright and fascinating retreat for visitors wearied by the variety of the larger galleries, and the little gallery was consequently always well filled. Mr. Edwards is one of the most original talents as well as one of the boldest and most individual painters among the younger artists of America. He has caught, in his exhibited works, the true purity and freshness of out-of-doors, which are so difficult to fix with paint, and his display here has established him permanently among the popular painters of our city and our time. In his works of sentiment, notably his dainty conceits from fairyland, he has been equally successful in creating an art that commands him attention and ensures him success.

The drawings by Elihu Vedder in illustration of the Persian poet, Omer Khayyam, were shown here, as they had previously been in Boston, and for a couple of weeks in the offices of the publishers in this city, for the purpose of attracting attention to the book published by Houghton, Mifflin & Co. The drawings number 55, and are executed in a uniform size and with black and white crayon, relieved with touches in other colors on paper of different tints. They include many unique and powerful designs, full of originality of thought and expression, and many which rise little, if at all, above the commonplace. Altogether they form a very noteworthy and strong series of illustrations, which have, however, lost much of their charm in the reproduction. It is proposed, if possible, to purchase the collection of originals, and preserve it intact in some public gallery. The artist's price is \$5,000, which is certainly within the limits of reason, and a subscription is understood to be on foot for the purpose of securing the necessary sum to complete the bargain.

On April 7th next, the American Art Association announce the commencement of the Prize Fund Exhibition, at which a series of prizes of \$2,500 each will be awarded for pictures by native artists, the works selected to become the property of various art museums throughout the country.

The competition, it is anticipated, will bring some notable work to the front, for the prizes are worth competing for, and a number of strong men are known to be already in the harness for them. Meanwhile the galleries have become fashionable, and consequently continue to attract the attention they deserve. Indeed, the attendance presents such an increase that a further enlargement of them, equal to that already made, is announced for next season.

#### BOSTON NOTES.

TEN degrees below zero is the welcome that Boston greets a stranger with this morning with a high wind added, so that it is almost dangerous to face it. The first thing that strikes a visitor at the Hub is the cultivation and taste shown in the modern Boston mansion—no long rows of brown stone ugliness, each an almost exact pattern of its neighbor, each a pretence of being stone, when we all know that only a thin veneer of stone is used to face the cheap brick behind it—but each house seems to reflect the individuality of its owner and to have a character of its own, shown in some of them in massive grandeur, in others in beauty of outline and simplicity of detail. The interiors give you a still greater delight; here (usually the lady's realm) the "culture" we so often hear sneered at in New York finds expression.

One house in Marlboro' street struck me particularly, it being only a fair average, not one of the grand mansions that abound in this Commonwealth avenue neighborhood. A single door, broad, low, massive, on a level with the street, admits to a vestibule, wainscotted, six feet high in panelled cherry, in which are the stone steps placed where they are protected and can be always kept in perfect condition, lead up to the main door, also broad and low, but its upper portion being a beautiful panel of modern stained glass; the hall, by its breadth, seems to give a

welcome which a contracted passage never does; the staircase on one side in the rear of a reception-room is much wider than is usual, broken up by two landings, is a fine feature, the balusters being the old colonial spindle pattern.

This hall has a low wainscoting and is entirely unconventional, being treated in white, having been rubbed down until it has a surface like a glazed tile, the floor and stairs are covered with antique Dhagestan rugs, and in the wall hangs a beautiful wrought iron double lantern worthy of Quentin Matsys.

The drawing-room, the full width of the house, is a thoroughly homelike room, the wood fire blazing in an immense fire-place under a mantel carved in Florence, welcomes you as you enter, and the deep, well-stuffed, easy chairs invite you to rest while the eye is delighted with rare pieces of old delft, antique cabinets, quaint old corner pieces, modern paintings, family portraits, bric-a-brac, etc. The dining-room and library are both charming rooms, each with peculiar features of its own, but all reflecting cultivation and showing that perfect adaptation of means to an end that make the most perfect whole.

To one used to thinking of Boston as a provincial city, the stores are a great surprise, and one sees stocks of goods worthy any city in the world. I do not know of any store where a better selection of decorated table ware, vases, etc., of royal Worcester and other celebrated marks can be seen than at the store of Messrs. Jones, McDuffee & Stratton; one excellent feature that should be adopted by some of our New York houses is to show such goods in gas-lighted rooms on tables with handsome white damask cloths, the dishes, vases, etc., being arranged as for dinner and tinted with the mellow light of shaded lamps.

Among the hotels it appears to me that the new Vendome has taken the place that has been in past years occupied by the Tremont, Revere, Parker's, Young's and some others which have become famous in their turn. The Vendome is fresh and cheerful, the attendance excellent, and everything, from the glowing grate fires to the bountiful table, above criticism.

I cannot attempt to give you the names of all the fine stores,—they are legion. The horse car system here is excellent\* but it is a little too complicated, and, I must add, there seems to be too much of it, especially in Washington street.

Yours truly,  
QUAD.

#### RAISED ENRICHMENTS.

AN especial charm in raised work of an artistic character is the readiness with which the design can be traced. Distinctness is always a merit, except in paintings where the atmospheric effects of distance are sought to be produced. Raised enrichments partake of a character of boldness and vigor wholly different from flat ornament. The labor involved in relief work is in itself also an element of value that tells on appreciation. Such work supplying the artistic conditions of light and shade, besides the semblance in form of the objects represented, a double contrast is thus established. When variously colored there may be a third contrast, as in a small portion picked out in brilliant hues giving effect and life to a larger surface of neutral tints.

We recognize an abundance of excellent work, raised and undercut, in plaster and compo casts for centers of ceilings, corner pieces, friezes, and as mural scrolls. Whilst original designs are multiplying, employing first-class talent, these materials are used to reproduce ancient productions in art, such as curiously wrought carvings in wood, renderings after ceiling and mural designs by Flemish and Italian painters who revealed in the elaborate finish of the ornamental details of interiors portrayed on canvas. The comparatively cheap materials employed are redeemed by the skill and labor involved in designing to scale and in moulding, and the cultivation and gratification of taste is thus extended. Coloring of high merit is applied to enrich these surfaces. It is becoming the practice to have special cast designs executed for costly dwellings and exclusively used for them, thus adding materially to their value.

Majolica and encaustic tiles ornamented with embossed surface designs, colored and with enamels highly glazed, offer means of decoration all the more appreciated through the competing efforts of manufacturers in artistic treatment. The application of both flat and raised surfaces in dados has a good effect. The base may be smooth, with dark, moulded band, tiles flat and raised may alternate in the upper surface, whilst the top may consist of a moulded band of running

pattern of rich design. When a dado of this character is continued up the sidewall of a stairway the effect is all the better. The solidity of the appearance of raised tiles, imparting to them a structural character, is in their favor. Tiles of good design, home made and imported, vary in price from \$2 to \$4 per set.

The present taste in ceramics largely runs to naturalistic representations in relief on vases and other articles. In majolica were birds, animals, flowers, pastoral scenes with figures—in short, an infinity of subjects are vividly produced. Clay is built up in relief on a background of any desired color, or the design is partly worked from the clay and then filled with parti-colored enamels which when fused, form a species of *cloisonné*. The sphere of porcelain for raised ornamental work has been greatly enlarged by the variety of tints available, and comparative perfection in moulding as well as in coloring would seem to have been attained.

Next as to raised enrichments in iron work. The most costly and elaborate of these were those of medieval times. In ribs and leaflets for capitals of shafts, in soffits for stairways, in balustrades, standards, railings; in panels, monumental tablets, and fanciful designs on brackets, curiously minute and picturesquely wrought work was produced embossed or in repoussé. In armor of sixteenth century are to be seen marvelously beautiful embossed work. Milan, Turin, and Toledo were the principal seats of this industry, and in Augsburg, Germany, there lived and died generations of men who were masters in the art. Builders' hardware is now noticeable for the elegance of raised designs, effected by casting and the action of corrosive acids, with ornamental treatment of surface as by fire-gilding, silvering, nickel plating, and bronzing.

Extreme elaborateness in embossed and repoussé work in gold and silver articles has now the preference in public taste. The less mechanical the work appears, the greater its charm.

Uniformity in the decoration is to be avoided, through certain portions being duly emphasized. In our last issue raised enrichments in brass were very fully dealt with. Brass is more and more coming to the front, after a long period of neglect, for artistic decorative treatment.

What a glorious vista does wood carving open up in its accomplishments and its possibilities. It must be admitted, that much carving is executed that is wanting in the life-like expression proper to true sculptural work, and which is wholly distinct from mere careful finish. Some of the most admired wood carvings of old times show little of this finish. Friezes, panels, dados in cabinet woods, borders, centers, and corner pieces of ceilings afford the art full play in representing hunting subjects, birds, animals, fish, trophies, pastoral scenes, or grotesque and fanciful designs.

In a late issue we showed, by illustration, what an excellent effect may be produced by substituting griffins, dragons, and other fanciful forms, in place of standards, at the foot of stairways, the bodies forming a portion of the balustrade and the head rising up as a terminal.

In the furniture of a quarter of a century ago, attractiveness was sought by distorting outlines into the most unmeaning shapes and breaking them up into alternate prominences and sinkings, now with graceful and simpler outlines, choice effects are sought in the carvings of panels and borders. The view of a Jacobean dining-room in our May issue may be here referred to as illustrating the large amount of wood carving, judiciously applied, which a room and its furniture may receive, and with the most superb effects. It is only rarely that the owner of a dwelling would be disposed to commit himself to such outlay, but the practical value of such an illustration lies in its suggestiveness.

It is gratifying to find the elaborate carving of frames of pictures, paintings, and mirrors more general. They have a dignity superior to moulded or cast designs. Despite the many points connected with decoration in which opinion is constantly unsettled, there will be found a general concurrence as to the merit of good and master-like carving.

Refinement of detail and truth of proportion were the essence of the classic and picturesque art, and these qualities should be apparent in raised enrichments. Picturesqueness, generally speaking, is a contrast between order and irregularity. The tendency of design is to symmetrical order, that of accident to irregularity, but the very deviation may be made a charm.

Some illustrations of the beauties of modern wood carving will be found on page 129.

\* The drivers and conductors being polite and attentive to a degree that would paralyze the average New York driver.

THE delightful intelligence is imparted by the daily press that the rage for "crazy work" is in a hopeless decline.